

Visual Reading Classification Proposal for Art Education Institutions

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Abstract

In this study how the field of fine arts education communicates with the visuals is one of the curious issues. Therefore, in this study, how the department of fine arts education communicates with the visuals is the subject of the study. The aim of the study is to determine the visual reading classification for candidate teachers of the Department of Art Education. In the study, by taking the expert opinion, data were obtained with openended questions developed by the researcher. The data obtained from the study were subjected to content analysis. As a result of the content analysis, the findings of how the department students communicate with the visuals are given. By analyzing the data, fieldspecific classification findings were obtained for visual reading. These findings are in the main title forms of visual access, visual codes, visual analysis, visual interpretation and visual evaluation. After the examination of findings, the visual interpretation and visual evaluation expressions of teacher candidates are observed as high in number; visual codes, visual analysis and visual access expressions were found to be few in number. This study can give an idea for the departments in countries with the same situation.

1.Introduction

During the day, we use some tools in accordance with our wishes, which are not needed, or requirements of communication. These are visual tools that can contain loaded information, have visual features and are common in our daily lives. In addition, these tools are effective production-consumption-use tools that can have “natural reality effect, sudden and unconscious structure features” (Burmark, 2000:7). The individual inevitably communicates with these tools during the day. The level of this communication varies depending on such factors individual, group, community, city, country,

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continent, belief, culture, education, age etc. Today, the problems related to accessing, distinguishing and processing of correct information are mentioned with these tools. In this context the major need of an individual is “to learn how to find what they need to know when they need to know it and to have the higher order thinking skills to analyze and evaluate whether the information they find is useful for what they want to know” (Cevat & Kesten, 2008, p.6). In this sense, it is very important what the level of teacher candidates’ ability to define, analyze, interpret and evaluate visuals is. Today, literacy is defined as “the way to gain competence in using the communicative symbols that society makes sense, and to understand and change ourselves and the world” (Kellner, 1998). Another definition is that “literacy does not have an existing alphabet. Time, ground, context, events, people can form its alphabet, and the subjects that make up this alphabet have no static meaning. Its meaning is constantly renewed” (Kurudayioğlu ve Tüzel, 2010). For visual reading that constitutes the major part of visual literacy (Braden & Hortin, 1982); “(...) is the ability to understand and use images. This skill includes the process of thinking, learning and explaining the images”. When the literature for thinking and interpreting images is examined, a semiological approach is mentioned. This approach treats and examines images as a means of communication. It is among the aims of examining and understanding the cultural codes and other codes in the images, helping students who have difficulties in this issue, and developing cultural perspectives of students with different cultures (Palandri, 1995). Another visual reading approach is cognitive reading. The cognitive approach, which is based on the information processing theory infrastructure, takes into account all mental processes during visual reading, directly deals with the process of turning a perception into a mental view and reaching another meaning (Passegand, 1989). A third visual reading approach that focuses on the basics of cognitive events in the body and brain is the Psychophysiological-Constructivist Approach (Palandri, 1995, Battut, Bensimhon, 2001, Depaire, 2007). This approach examines the perceptual, mental and emotional effects of visuals on people, and based on these data, various knowledge, skills and attitudes of individuals are tried to be developed. Although the three approaches above have some differences between them, we see the intention to read the visuals and reveal the effects they have left. In addition, it is aimed to make the person prepared for the possible negative effects of the visuals. With all approaches, this study is in an organic bond.

2.Methodolody Research Group

The universe of the study was created by selecting (totally 20) 10 people from each district to be first class and 10 to be fourth class (7 State University) teacher candidates from the Department of Fine Arts Education, Department of Art and Craft teaching to represent the universe. There are no visual literacy courses in the curriculum of these departments. The reason for the selection of classroom teacher candidates from 1st Class and 4th class is to reveal the change in the educational process.

2.1. Data Collection

The data is collected through a data collection tool in which a written response is requested to the questions and images presented. The scale was prepared by taking the opinion of three experts, one of whom is an education expert. The data collection tool is a structure of open-ended questions developed by the researcher. When selecting the images in the data collection tool, it was noted that there were high awareness, familiar images of teacher candidates, and images on which they could speak.

2.2. Data Analysis

In the analysis of data, content analysis method was used to reach concepts and relationships that could explain the data. To make the content analysis, the data is coded categorised and after that themes are formed (Rose, 2003). The codes are given in Table 1.

Table 1: The Codes and Meanings

THE CODES	MEANINGS
1.MA.1.K.	Number. Region. Class. Gender.
MA. KA. İA. GD. EG. DO. AK.	(Region) MA: Marmara KA: Black Sea İA: Central Anatolia GD: Southeastern Anatolia EG: Aegean DO: Eastern Anatolia AK: Mediterranean

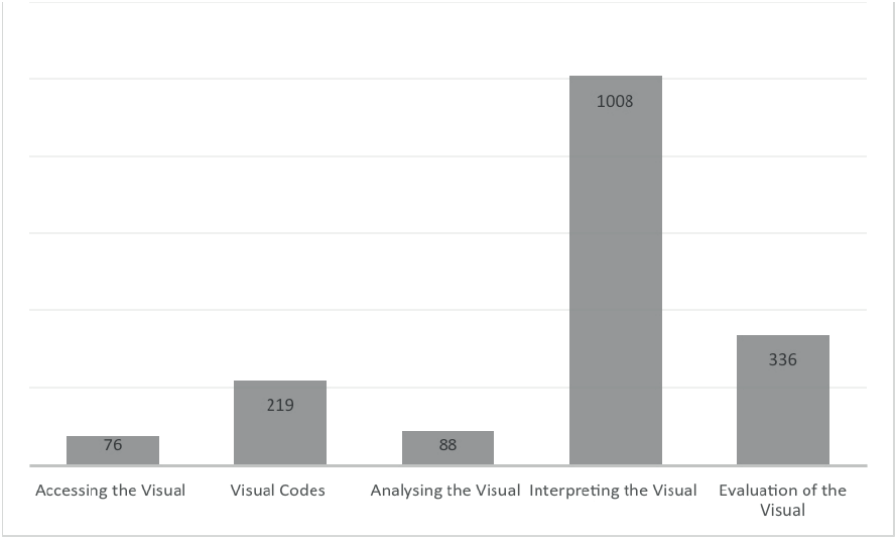
For this purpose, a computer program was used, which is a qualitative data analysis program, to examine and analyse the data. Responses to questions for each word in the program was analyzed by the researcher individually coded all the data and analysis as a result of similar relationships within it (during encoding, ambiguities and spelling errors was seen in the responses from teacher candidates. The data is reflected as is in order to portray the current situation in the same way). In this way, it is planned to reveal the

facts that may be hidden in it as well as to portray the data exactly. When analyzing collected data, the codes used the conceptual structure of visual literacy according to the code created, and continued cyclical and constantly adding cuts as necessary in the process of data analysis (Yıldırım & Şimşek, 2008). As a result of the coding, sentences showing similar relationships were gathered together and the common points of the sentences were tried to be determined. Sentences that meet in common are then named and classified (category). In the light of the work done in the field of Visual Reading and other scientific fields, the classifications formed in this study were collected under certain headings based on the idea of which titles they might be under. As the data being categorized, it is benefited from the information written in the literature. (Ausburn & Ausburn, 1978; Box & Cochenour, 1988; Avgerinou & Ericson, 1997; Kellner, 1998; Heinrich, Molenda, Russell & Smaldino, 1999; Brill & Branch 2007; Stokes, 2002; Uçar, Uçar, Kılıç, Orhon & Taşcıoğlu, 2011; Akyol, 2012; Harcanoğlu, 2012; Buehl, 2014). The themes which is written in results part of this study is derived from these studies.

3.Results

1113 of 1727 categorized findings are from female candidates and 614 of them are from male candidates. The distribution of the total categorized responses is concluded as 847 first classes, 880 fourth classes. Because of the content analysis of the data obtained, classification titles were formed by clustering of information. The main headings and subheadings classified are explained with their findings below. Analysed data are categorised as: “**Accessing the Visual** (subheading: Visualization)”, “**Visual Codes** (subheading: Identifying and The Information of Visual Agreements)”, “**Analysing the Visual** (subheading: Visual Relations and Visual Comparison)”, “**Interpreting the Visual** (subheading: Biographic Interpretation, Comparative Interpretation, Archetypal Interpretation, Psychoanalytic Interpretation, Semiotic Interpretation, Technical Interpretation, Intentional Interpretation and Interpretation Diversifi Interpretation cation)”, “**Evaluation of the Visual** (subheading: Positive Judgement, Negative Judgement, Implicit Judgement, Opposite Judgement and Comparative Judgement)”. The numbers of categorized responses are more than the number of teacher candidates. This is because of the responses that the teacher candidates had given have place in multiple categorizations.

The visual reading categorizations and the number of responses are shown in the Figure



When the figure is analyzed, it is seen that a total of 1727 classified responses, including 1008 visual interpretation, 336 visual interpretation, 219 visual codes, 88 visual analysis and 76 visual access, are collected under the heading of visual reading. The obtained data were subjected to content analysis and the visual reading classification was explained in main titles and subtitles. The titles and subheadings given below are in line with the recommended visual reading classification. Visual reading classification for Fine Arts Education institutions has emerged because of the findings obtained. This classification is expressed in Figure 2.

3.1. Accessing the Visual

How does the individual access the visual? This basic question is the main question of visual reading. Individual needs to use their sense organs to reach a visual. The fact that whether the sense organs are healthy or whether the image they reached is direct or indirect radically affects communication. In this sense, it is thought that accessing the visual constitutes a basis to the communication via visuals.

3.1.1. Visualization

Visualization is “the process that an object glass do as it sends the real image of the environment taken by a camera to the reticular layer” (Güneş, 2006). It is necessary to mention the difference between imaging and visualization

here because these two concepts are sometimes confused. Visualization is a “more abstract , more problematic concept” (Braden, 2001) while imaging is the creation of “truth” in the mind without using the individual’s individual predecessors as much as possible. Because in visualization, visual reminders are associated with many structures such as mental relationships, spatial manipulations, imagination, experiences, completing the deficiencies of images. The findings are such as: “...In detail, the leaves are....”, “...In a natural environment...”, “...horse and the cart. Black ground....”, “...There is a commercial snap....”, “...There is ice-cream....” are determined as the findings that contains the imaging meaning.

3.2. Visual Codes

On the grounds of visual codes, there are visual code production and deciphering the codes by the recipient. Code means, the easiest way, “letter, character or password” (Turkish Language Society, 2015). A text written in any language, a visual (manufactured for whatever purpose) and the body language that a person uses are composed of the codes (Arslan, 2012). The visual codes and signs used in every field of the society are “the utilization system of symbols” (Becer, 2002). In other way, codes are quite complicated association of forms we learnt in a society or culture. If we are supposed to live among a society, it is considered for the codes to be learned in the culture (Barkan, Bayram & Güler, 1996). The descriptions show that codes may have very complicated sides as well as simple sides. Visual codes can be innocent structures produced or have qualities that can negatively affect the individual. It can be a part of visual codes in subthreshold structures that are expressed as visual disguises. Healthy “Consuming” of visual codes with an extremely wide range by the recipient is one of the problems of today. Those who create and disseminate visual codes, messages, “do not share the same codes with their audience for reasons such as social classes, educational levels, political thinking structures, worldviews, budunsal characteristics, and so on” (Berger, 1996). In this case, the failure of the codes to be decoded by the receiver or to reach them for various reasons, i.e. communication disorder, is called “interference” (Becer, 2002). Physical psychological problems or tools are insufficient and defective in the meaning of coding is also an important factor. As the interference increases, the establishment and quality of communication decreases. For the recipient to handle the complexity or redundancy of the visuals can be possible if he or she continuously develop himself or herself, analyse, interpret, evaluate, relearn and questioning every day.

3.2.1. Identifying

Identifying is a part of the individual's -who tries to communicate through visuals- effort of understanding as correct as possible. It requires a very correct statement of the visual that he or she encounters in terms of the visual's shape, colour, value, texture and suchlike qualities. In one context, identification is the stage of listing visible things in truth, the removal of the inventory of the structure. Identifying is to describe or depiction. When making a description, the separation of time in which the details of the visual can be reached will result in a detailed description. The answers coming from the students are such as: "...As I know Frida Kahlo...", "...As much as I could see from the commercial and the brand written as Algida I knew that that was an ice cream commercial...", "...This is Leonardo da Vinci's artwork called Mona Lisa...", "...the advertising poster is the BMW-branded German car brand's car..."

3.2.2. The Information of Visual Agreements

Whether small or large, each society, group or community has its own codes, facts, concepts, myths, written texts and legends, they can have shapes, symbols, signs, pictures, paintings, charts, body languages, natural and social events that they agreed on. These forms are included in the field of the information of visual agreements because of the fact that people name them and several people know the forms that are named. We can see the information of visual agreements from the signs that show the recipient got the message. The samples in the classification of Information of Visual Agreement's that are agreed on beforehand are like these: "...Horse is the most noble animal known so far...", "...It happened to be told that one party cried, one party laughed in some comments...", "...A renaissance woman...", "...There cant be anyone that doesn't know the most famous artist's the most famous painting..."

3.3. Analysing the Visual

The analysis includes the following definitions in multiple fields, which are essentially the same but contain minor differences;; the process of determining the structure, functioning and development laws of any subject, an object by breaking down into its constituent parts in thought or reality, the process of understanding the nature or quantity of simple objects in a compound of matter, Analysis, Analysis, the work of separating the parts that make up a whole for a scientific purpose, the work of standing separately on the parts of a subject or unit (unit) in teaching, , it is described as unifying (TLS, 2015).

Visual analysis is in the form of processing the methods described above of visual texts. With the increase in visuality, the reader concept has been replaced by the audience with the phone, computer and TV taking the place of the reading room or library. (Genç & Sipahioğlu, 1990) visual literacy is an important part of the claim to transform the audience into individuals who read visual texts. Visual analysis within visual literacy is an important part of the claim to transform the audience into individuals who read visual texts. Visual literacy is one of the important building blocks of Education. In the field of Education, analysis includes distinctions within its units due to its specific structures. Visual analysis is generally treated as a critique of existing artistic productions in terms of form, content and structure. However, today's conditions in the field of visual arts education, these analyses will not be sufficient to include a structure that is more widely believed. The following two subheadings were formed for these purposes from the responses that came with the data collection tool prepared for this study.

3.3.1. Visual Relations

Visual relations can be expressed as the case of the investigation of the relations of the images with each other or the relations of the structures within each image with each other. It would not be wrong to express visual relations as an effort to explain all kinds of information contained within the visual structures within the network of relationships. Visual relations can be discussed under topics such as structural, formal, contextual, conceptual, and historical. In this sense, under this classification we can see the statements below: "...at first sight the woman and the monkey behind drew my attention...", "...I saw where the mountains reach to in a documentary about picture...", "...an explanation above right of the poster and the logo of the corporation is on white background (...) on a black background there is a BMW (...) opposite the red car there is a horse..."

3.3.2. Visual Comparison

Visual comparison is established with the way to test compounds such as similarity-difference-contrast-superiority-irrelevanceapathy between structures and this way to provide a better understanding of visual structures are tried. Under this classification we can see the statements such as: "...The neck is longer compared to the head ...", "...Why was a monkey used instead of another animal?... ", "...The disproportion of the woman's body...", "...How can a woman be mistaken for a man?...".

3.4. Visual interpretation (interpretation and interpretability)

Interpretation is defined as a string (TLS, 2015) that defines a certain non-linguistic object for each closed smooth statement of a formal language and a certain value field for each variable. As far as visual attributes are seen, the expression of access to the visual, the separation of parts is expressed as analysis, while the visual “shifts from giving information to the issue of meaning” (Barret, 2012: s71) is referred to as interpretation. Interpretation can be seen as an effort to uncover the meaning or meanings of the visual. Interpretation may differ from individual to individual. The first questions that come to mind about interpretation and interpretation are as follows. What methods and tools did the interpreter use when commenting? Did the interpreter use a certain method? Are there rules or rules about interpretation? The expression of interpretation is used in the work of the individual to comment. Interpretation means to represent something else, or something, or one thing to another and just about anything else that acts in response to that is, that thing belongs to a certain tradition, and whether it carries certain formal properties, that is to say, whether or not (Thom, 2000). To interpret is to make indicators that do not speak to themselves speak (Gadamer, 1991). When the indicators are spoken, they can be followed by a logical way or they can be observed by a systematic way. Interpretation is treated as a method in which the visual meaning is revealed in terms of language by converting the visual into a verbal or literary interpretation. The interpreter reveals how the meaning is revealed by the method of interpretation. In this context, is the interpretation sufficient to understand the visuals? A fully developed interpretation contains propositions that logically and by necessity lead to a conclusion. But it is rare that fully developed interpretations are written in the form of logical arguments, in which three or five propositions are clearly sorted and come to a clear conclusion (Barret, 2012). In this context, it is seen that interpretability is mentioned instead of interpretation. We can say that propositions that do not lead to logical conclusions can be interpretative, because only the conclusions reached from the interpretative propositions can be interpretative. For this reason, the comments stated below are considered to cover the interpretation and interpretability.

3.4.1. Biographical Interpretation

Biographical interpretation can be realized over written texts as well as visual texts. The person who is making an interpretation to a visual text shows up as a comment by including “...His knowledge about the visual...”; “...Who created the visual?...”, “...The life of the person who created the visual...” and “...The visual he is interpreting...”, “...Reminds me of the

conditions of those times. It is very interesting that Renaissance period women are so beautiful but they don't have eyebrows...", "...Because Frida Kahlo was drawing pictures bedbound, this reflected on her posture and look...", "...Leonardo da Vinci was very successful painter in visual memory but there was only one person that he couldn't remember and it is thought that Mona Lisa was his mother. He finished the painting in 4 years..." are the expressions stated.

3.4.2. Comparative Interpretation

Visual comparisons are generally between parts that form the visual. Sometimes the visual is compared to other visual or visuals, not structures within the visual. Sometimes it compares itself with the creator of the image. Under the classification of comparative interpretation we can see some statements like: "...He looks like native Africans...", "...The car is used as the modern reflection of the past maledominated society...", "...He associates his ugliness with monkeys. He drew himself the same of it...", "...As if he implies that human being challenges the mother nature and controls it and beyond controlling, giving direction to mother nature..."

3.4.3. Archetypal Interpretation

Archetypal interpretation is interpretations of 'the root, the prototypal sample of a kind or species' (TLS, 2015), making consciously or unconsciously in the interpretation of the visual. The interpreter deals with the visual according to his experiences, his observations and social roles. Here there may be the intention of going beyond the visible one. The interpreter approaches the visuals according to their sorts and makes an interpretation associated with their roots. Under the classification we can see;

"...Mexican forests, nature and sun...", "...Discourse that became a story about him..."

"...It felt like I was in primeval era...", "...Stories and studies based on Mona Lisa..."

3.4.4. Psychoanalytic Interpretation

Psychoanalytic interpretation which is based on Freud's theory of psychoanalysis is to call the interpretation active and the interpreted visual passive is an addition to Türkoğlu's point of view. Under this classification, there are expressions such as; "...Frida's sufferings...", "...Painting is like split. Whereas sadness is dominant on the left side of painting, joy is

dominant on the right side of painting...”, "...It creates a feeling of sadness, unhappiness and conviction...", "...It can be said that she enjoys...".

3.4.5. Semiotic Interpretation

Semiotic interpretation, by using one or more of the classes of indicators such as language and speech, indicator and denoted, syntax and string, plain meaning and side meaning, the meaning of the visual is understood by the receiver at the rate of accumulation of the receiver. It would not be wrong to say that it is an effort to treat the indicators as visual text and to translate these texts into written text. The expression of semiotic interpretation is used for the action of interpretation of the indicators made by the recipient in association with these categorizations. Under this classification, we can see: "...Gives a mourning atmosphere with her black dress...", "...Power and aesthetics are transferred into a design by taking a royal animal as an example. Even the animal kneeling down in front of the car forefronts the tour de force...", "...The warm colours in the commercials reminds me summer heat and the need for ice-cream...", "...Tells that with the necklace around her neck and with the rope around monkey's neck she is loyal to someone..."

3.4.6. Technical Interpretation

Technical interpretation is a question of the interpreter to consider the visual from a technical point of view. The interpretation is reached via the information about how the maker of the visual works. It is aimed to interpret the visual through several questions such as what kind of materials he uses, how he applies the techniques. Under this classification we can see: "... Using green colour heavily yet disturbing and monkey's existence by driving the expressions forward made me feel that ugliness fore fronted...", "...Nice and kind donation in terms of painting techniques...", "...Nice brushing..."

"...A realist work of art...", "...Light and shadow given very well..."

3.4.7. Intentional Interpretation

Intention is approaching to something, or aspiring. In scholastic philosophy: the orientation of thinking to a subject of knowledge. (The subject that is being directed does not need to exist in reality; it can also be directed at something that is being designed.) With Brentano, this concept was reintroduced in the field of philosophy; the essence of consciousness is in this direction. The events of consciousness are always "consciousness

over something”; I cannot”see “without seeing “something”, I cannot” think “without thinking “something”; every consciousness is always a “subject (object) consciousness” (TLS, 2015). In intentionality, man tends to his world not only in perceiving and judgment but also in Daily practical interests, in tools and equipment he use, in meeting other “self’s who share their World and in responding them (Şen, 2006). The existence of various variables inherent in man, such as melancholy, boredom, fear, anxiety and hopelessness, is thought to cause intentionality. According to Searle, intentionality is the state of events in the world, where many mental states and events are directed by their characteristics.

Mental representations and oriented situations can take semantic forms. For example,” Night star “(sunset) and “Morning Star” (sunrise) the magic of different images may refer to the same object, Venus. Intentionality is a characteristic of mind that correlates human with the rest of the world (Çelebi, 2014). The use of the above-mentioned features in the interpretation of visual as conscious or unconscious due to the nature of man is the subject here. In this sense the intentional interpretation is the state of making an interpretation based on the interpreter’s nature by being in a relation with the visual’s universe or maker’s universe or both of them. Under the classification of the intentional interpretation we can see: “...How Leonardo fell in love wit this girl?...”, “...It took me to the past...”, “...I thought of the importance of the nature and men lying together and their relationship...”, “...I felt sorry for Frida Kahlo. I wouldn’t want to be her...”

3.4.8. Interpretation Diversification

Under this heading, at least two of the above-mentioned comments are used together. Using different types of interpretation in the visual interpretation of the recipient, more extensive interpretation has been attempted. Comments are intertwined with the general. In a technical interpretation sentence, the person can make comments that contain semiotic, psychoanalytic, archetypal comments, as well as comments that have comment characteristics that contain the elements not mentioned above. Classes collected under the title of comment mostly include those covered. In our daily life, we constantly subject our sensations to an interpretation process. Each individual makes comments with their own unique qualities. In the reinterpretation of the interpretation, the interpretation is assumed to change, but in the reinterpretation we would actually encounter a new interpretation in which the interpretation included unnoticed features. The interpreter adds reinforcing comments to the previous comments in each new comment.

Interpretation diversity in this context should be seen as an effort by the interpreter to get the scope of the interpretation within a broad framework. Under this category, by sectioning from long interpretations such as "...The image describes the woman to me. It expresses the most beautiful state of the woman renaissance age. Yes when we look at other works, there isn't any eyelash and brow. This painting reflects that age nicely...",

"...This masterpiece is a sample of a behaviour that is regarded as an accomplished genius inclusive of the age's opportunities and possibilities...", "...A visual is that I really wonder its secrets. I can't help thinking of some rumours that making him such famous while it is obvious that the painting in which golden ratio is reflected well is worked by a true master...", "...As Mona Lisa reflects the features of its age, it makes me feel good and important emotions. On one hand sorrowful, on the other hand she has a smile. This is one of the works that appeals to me and I like. Hereby the expressions including different interpretation contents are conveyed..."

3.5. Evaluation of the Visual

Evaluation is defined as the judgment reached by the study of the quality or quantity of something; the importance of events of the same form, according to a number of measures; the measurement of the rate of realization of various teaching purposes and the evaluation of the results; the judgment of a film by distinguishing and analyzing the characteristics of a film from various aspects (TLS, 2015). Visual evaluation is the state of doing that assessment visually. In order to make a visual evaluation, the visual, which is being evaluated, must be assessed. "Measurement is the process of determining the property and nature of a thing. "What we measure may be related to the individual's" knowledge, insights, insights, skills, behaviors, attitudes and values" (Karip, 2007). Evaluation is a result. In other words, it is a formed judgment or a whole of judgments. The measurement tools used to achieve this result are the determining factor. Good judgment must be within a framework of reason. Barret said, "judgments without cause do not benefit much. To say that something is good or bad, original or glamorous without giving its reasons is simply to offer results, and although this result is well thought out and well established it will not make much sense without explaining the reasons behind it" says and adds "clear and complete critical judgments should include evaluations based on criteria" (Barret, 2012). In this study, the teacher candidates who were studied were evaluated in the light of the measurement methods that they had taken during their education without the visual literacy course they had taken, their interest, their own

skills and abilities. The following classifications were formed as a result of the classification of responses from the teacher candidates.

3.5.1. Positive Judgement

Faced with hundreds or thousands of stimuli every day, people do not pay the same attention to every stimulus. Only some of these attract attention and are able to perceive them prominently or perceive what they want to perceive, leaving them partially or completely closed to other stimuli. This process is called “selective detection.” In the process of selection, “this bond does not need to be logical, it just needs to be positive,” says Cialdini (2003). The purpose of the designer is to enable us to make positive judgments. Because these judgments change our decision-making mechanism. Whether it is everyday use tools or artistic structures, it always leaves positive or negative marks on us. These marks may be due to personal characteristics, or they may be for many reasons such as directed, historical, social, psychological. While the individual’s relationship with the visual carries positive judgments, over time it may turn into negative judgments or the situation may reverse. Under this classification: “...The best of the era...”, “...You can’t help being dumbfounded for its beauty...”, “...Very good and effective commercial...”

3.5.2. Negative Judgement

On individual’s positive or negative judgements, some complex structures like being unable to separate right from wrong, hesitations on how to make a choice, honesty or loyalty, personal or social benefits, cross-cultural contradictions, religious, ethnic or historical reasons are factors (Hafernik, Messerschmitt & Vandrick, 2013). The values above as well as in every field might cause some negative judgements. Negative judgements may occur as a result of association of some characteristics such as the process of definition, analysis and interpretation of the visual and the interpreter’s own experiences, his accumulation of knowledge as well as social, environmental and historic characteristics. This situation is valid for other kinds of judgement. Under the classification of negative judgements we can see: “...Ugliness.”, “....A grossness...”, “...I’m sick and tired of this picture (...) they annoyed me greatly...”, “...A very bad commercial...”, “...Absolutely wrong...”

3.5.3. Implicit Judgement

When the word implicit that means, “implied, rather than expressly stated” (TLS, 2015) is used with the word judgement gains the meaning of expressing one’s judgement implicitly. The embodied indicators, in this kind of judgements, might be the reason in implicit pattern as well as the

interpreter's his own will. We can "identify the implicit judgement from the speaker's tonality and the context, which states judgemental views" (Harcanoğlu, 2012). The materials of the modern world, which was invaded by the products of visual culture, are not as plain as it seems. In order to read the materials, to enter into the field of indicator's meanings and to come to a judgement by analysing and interpreting the implicit and explicit functions may sometimes not be possible. Thus, we need to deal with these judgements as Barret expresses (Harcanoğlu, 2012). That kind of judgements is collected under the heading of implicit judgements. These expressions are: "...The words for this Picture may not be enough. However I'd like to summarize it as getting over yourself and going over sufficient level...", "...Ice-cream is done but the stick is still there. Wrong pose for a commercial...", "...That they are so bad at this business can mean they are not business like people..."

3.5.4. Opposite Judgement

Opposite judgements may come in sight as his own judgement without mentioning the visual as well as individual's own judgemental statements depending upon against the judgements that occur depending upon the visual's content. Opposite judgement expressions are like that; "...If it is up to me. I won't do these types of advertisements. Eventually, we have to care about religions of the people who are watching TV...", "...It is not suitable. I think...", "It should show the reality. It should be more creative...", "They should the picture let go..."

3.5.5. Comparative Judgement

Comparative judgement contains the judgement of similarities or oppositions about two or more compared judgements. Comparative judgement is questioning the judgements developed by the person with other judgements. Under this heading we can see: "...Why is this woman so important Why is she called so beautiful...", "...A picture that holds sometimes a smile and sometimes a repulsive manner...", "...A nice picture but doesn't fit in my taste. The anatomy is superb but the woman isn't pretty...", "...I don't have so many things to say but Frida Kahlo is one of the most famous artists in the world..."

4. Discussion

Visual reading classification has emerged in this study. When the literature searched, there is no classification in art and crafts education about visual reading come across. However, some of the studies found some elements

of visual reading. Serafini (2014) presents one of the studies. According to Serafini, multimodality is suggested by using some areas like media literacy, visual literacy. In addition, he expressed those defining, codes, text-image relationships etc. are the elements of visual reading. These elements are also presented but additional elements suggested in my classification of visual reading. Further more in literature, visual reading presented in visual language, which is a subtitle in visual literacy (Avgerinou & Ericson, 1997; Hortin, 1994; Ausburn & Ausburn, 1978; Debes & Williams, 1978). In these approaches, reading body language, object language, sign and symbol language, abstract language, verbal language etc. is mentioned. Moreover, the connection between visual design and composition principles is presented. Additionally, in my classification I mentioned about visual analysis. When literature is searched, Avgerinou & Ericson (1997) suggested 4-step image analysis. First step is suggested as “description of the graphic elements composing the image”. Second, “analysis of the ways those elements have been arranged”. After that, “interpretation of the messages being communicated”. Last, “aesthetic appreciation of the image”.

Another side of visual reading is creating a visual. While creating a visual, we need to mention about visual design. It is seen in literature that while creating a visual, visual reading and visual grammar concepts are inside of visual design. The visual grammar elements are presented as the principles of the design, how to design a visual, reading order, esthetic etc. (Leborg, C., 2004; Kress, G., Leewen, T., 1996). So while reading a visual that created before by using these principle and elements, we need to use the similar principle and elements backwards. This is why the aim of this study is to determine the visual reading classification for candidate teachers of the Department of Art Education.

About the classification it's been seen that the statement of Accessing the Visual is less in comparison with the number of the questions. The findings on The Information of Visual Agreements under the heading of Visual Codes are 34 among 140 candidates. However, it's been observed that the statements of “Identifying” (they don't generally contain detailed statements of definition) which are under the same heading occurred at the expected number relatively to the number of candidate teachers (185 classified data). Statements of identifying are at the expected level so it is inferred that teacher candidates recognize the visuals given in the study. It is thought that the scarcity of The Information of Visual Agreements doesn't mean most of the teacher candidates don't have enough knowledge (“identifying” data proves this) but it is thought that they didn't prefer to write down their thoughts. It can be seen that the findings under the heading of Analysing the Visual

are less if it is compared with the other classified findings. The findings on Interpreting the Visual many-to-few are Psychoanalytic Interpretation, Semiotic

Interpretation, Comparative Interpretation, Technical Interpretation, Intentional Interpretation”, Biographical Interpretation, Interpretation Diversification and Archetypal Interpretation. Psychoanalytic Interpretation is mostly made in Mona Lisa and

Self-Portrait with Monkey; “Semiotic Interpretation” is mostly made in the visual of Algida and BMW and Comparative Interpretation is mostly made in the visual of BMW. As it is understood from the achieved data it is seen that Technical Interpretation is made in the visuals of Mona Lisa and Algida. Intentional and Biographical Interpretation are mostly made in the Self-Portrait with Monkey and Mona Lisa. It is thought as this is because of the familiarity of the visuals and about the department, they are studying. Interpretation Diversification is encountered in every visual reading questions and any condensing hasn’t been observed in any questions. Archetypal Interpretation is the fewest type of interpretation in number. Positive Judgement and Negative Judgement statements are more than the others in the results of the Evaluation of the Visual. The statements of Positive Judgement are condensed in the visuals of Self Portrait with Monkey and Mona Lisa. The statements of Negative Judgement are condensed in the visuals of Algida commercial and Self Portrait with a monkey. The sexuality in Algida commercial and the content in the Self Portrait with Monkey (the drawing of the eyebrows and the existence of monkey) are negatively evaluated. Opposite Judgement is condensed in the frame of Algida commercial and this is understood from the data examine that this opposition is due to the brand’s marketing strategies. The findings under the classification of Comparative judgement are encountered less in number compare to other judgement findings except Implicit Judgement because it is found the least of all. When the statements of teacher candidates under the heading of comparative judgement are examined, it is seen that they made evaluations by comparing the visuals with their personal expectations. It has been observed that teacher candidates do not prefer indirect judicial statements in the content of implicit judicial statements, but express their explicit and direct judgments.

As a result of the study, it was found that teacher candidates often included subjective statements (visual evaluation, visual interpretation, etc.) but did not adequately address objective statements (visual analysis, such as knowledge of visual contracts). When the recommended visual reading

classification is applied respectively, it will help to correct the deficiencies of the results below. Again, with this classification, if the visual reading is done and converted into written text, it is possible to reach the visual knowledge (the possibility of accessing the implicit knowledge that exists within the visual) in detail. It can be said that there is visual reading contents to be written lackness. This lack of visual reading contents to be written can be considered as the lack of visual literacy in the relevant curriculum. New researches can be about if lack of visual literacy lesson is a variable in art and craft education.

The awareness of the teacher candidates must be increased about the visual reading because the students are not corresponding to the questions in most cases.

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